

THE
winged
CHARIOT

VOLUME IV - Issue 2

THE WINGED CHARIOT

% MoonStar Enterprises

P. O. Box 8458

San Diego, CA 92102

A newsletter devoted to the Tarot discipline.
Annual subscriptions: \$10.00 U.S.A., \$12.50
Canada/Mexico and \$15.00 elsewhere. Eight
issues published erratically. Sample copies
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lieu of payment, subject to the Editor's
discretion.

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T H E C E L T I C / D R U I D T A R O T

(PART VI)

Part V of this series completed the Tarot Major Arcana sequence of the Celtic/Druid Tarot. Before plunging into the Minor Arcana correspondences, I'd like to delineate Graves' theories that led to his reconstruction of the Celtic/Druid Tree-Alphabet Calendar.

Graves discovered this sacred alphabet through his analysis and subsequent reconstruction of a poem by the sixth-century Welsh bard, Taliesin (the poet Gwion, who allegorically tasted of the potion in the cauldron of Ceridwen, was pursued by her while assuming many guises, and was finally consumed by her as a grain - she had transformed into a hen; nine months later he was reborn as Taliesin). The bard recounts a battle of trees ("Cad Goddeu") which forms part of the "Romance of Taliesin" in the Welsh Mabinogion (a collection of legends and myths). Graves is convinced that the poem is an allegorical battle of the alphabet between the forces of the older Celtic gods - Arawn of Annwn (the underworld) and Bran, the father god - against the newer deities Anatheon and his brother, Gwydion.

The battle was caused when Anatheon stole a dog, lapwing and roebuck from Arawn's kingdom. The outcome of the battle was contingent upon guessing Bran's name (as he was participating in the battle anonymously), a feat accomplished by Gwydion the magician. Therefore, the significance of this "tree" battle is that it allegorically represents a battle of words, fought intellectually. Also, as Bran was under the patronage of the Triple Moon Goddess, Gwydion's victory symbolized the victory of patriarchy over matriarchy in the Celtic culture. In Bran's era, inheritance passed to the son of a man's sister rather than the man's son. This really represents a modification of true matriarchal inheritance customs wherein fatherhood was not recognized, sons were aligned with their mothers' clans and daughters inherited from mothers. By Gwydion's time, humanity had figured out that women conceived through sexual intercourse and the concept of paternity was established. Sons, not daughters or sister's sons, inherited from the father.

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In Graves' reconstruction of this metaphysical battle of words, the association between the trees and their corresponding letters can be discerned. The beech tree introduced at the beginning of the poem is a symbol of language and writing. Also, the fruits mentioned in verse five are incidental to the unfolding of the Tree-Alphabet Calendar. The heather and the palm are not mentioned in Cad Goddeu, while several trees extraneous to the Tree-Alphabet Calendar system are. Math ap Mathonwy of verse three was the uncle of Gwydion and Amath-eon and ruler of the Island of the Mighty (Welsh title for Britain). The Gorchan (incantation) of Maelderw mentioned in verse 23 was a long poem attributed to Taliesin. Graves' final reconstruction of the poem appears below.

C A D G O D D E U

THE TOPS OF THE BEECH TREE
HAVE SPROUTED OF LATE
ARE CHANGED AND RENEWED
FROM THEIR WITHERING STATE. (1)

WHEN THE BEECH PROSPERS,
THROUGH SPELLS AND LITANIES
THE OAK TOPS ENTANGLE,
THERE IS HOPE FOR THE TREES. (2)

I HAVE PLUNDERED THE FERN,
THROUGH ALL SECRETS I SPY.
OLD MATH AP MATHONWY
KNEW NO MORE THAN I. (3)

FOR WITH NINE SORTS OF FACULTY
GOD HAS GIFTED ME:
I AM FRUIT OF FRUITS GATHERED
FROM NINE SORTS OF TREE - (4)

PLUM, QUINCE, WHORTLE, MULBERRY,
RASPBERRY, PEAR,
BLACK CHERRY AND WHITE
WITH THE SORB IN ME SHARE. (5)

FROM MY SEAT AT FEFYNEDD,
A CITY THAT IS STRONG,
I WATCHED THE TREES AND GREEN THINGS
HASTENING ALONG. (6)

RETREATING FROM HAPPINESS,
THEY WOULD FAINT BE SET
IN FORMS OF THE CHIEF LETTERS
OF THE ALPHABET.

(7)

WAYFARERS WONDERED,
WARRIORS WERE DISMAYED
AT RENEWAL OF CONFLICTS
SUCH AS GWYDION MADE.

(8)

AT A BATTLE RAGING
UNDER EACH TONGUE ROOT
OF A HUNDRED-HEADED THING
A MONSTROUS BRUTE,

(9)

A TOAD WITH A HUNDRED CLAWS
ARMED AT HIS THIGHS;
AND IN HIS HEAD-RECESSES
RAGING LIKEWISE.

(10)

THE ALDERS IN THE FRONT LINE
BEGAN THE AFFRAY.
WILLOW AND ROWAN TREE
WERE TARDY IN ARRAY.

(11)

THE HOLLY, DARK GREEN,
MADE A RESOLUTE STAND;
HE IS ARMED WITH MANY SPEAR POINTS
WOUNDING THE HAND.

(12)

WITH FOOT-BEAT OF THE SWIFT OAK
HEAVEN AND EARTH RUNG;
'STOUT GUARDIAN OF THE DOOR',
HIS NAME IN EVERY TONGUE.

(13)

GREAT WAS THE GORSE IN BATTLE,
AND THE IVY AT HIS PRIME;
THE HAZEL WAS ARBITER
AT THIS CHARMED TIME.

(14)

UNCOUTH AND SAVAGE WAS THE FIR,
CRUEL THE ASH TREE -
TURNS NOT ASIDE A FOOT BREADTH,
STRAIGHT AT THE HEART RUNS HE.

(15)

THE BIRCH, THOUGH VERY NOBLE,
ARMED HIMSELF BUT LATE:
A SIGN NOT OF COWARDICE
BUT OF HIGH ESTATE. (16)

THE HEATH GAVE CONSOLATION
TO THE TOIL-SPENT FOLK,
THE LONG-ENDURING POPLARS
IN BATTLE MUCH BROKE. (17)

SOME OF THEM WERE CAST AWAY
ON THE FIELD OF FIGHT
BECAUSE OF THE HOLES TORN IN THEM
BY THE ENEMY'S MIGHT. (18)

VERY WRATHFUL WAS THE VINE
WHOSE HENCHMEN ARE THE ELMS;
I EXALT HIM MIGHTILY
TO RULERS OF REALMS. (19)

STRONG CHIEFTAINS WERE THE BLACKTHORN
WITH HIS ILL FRUIT,
THE UNBELOVED WHITETHORN
WHO WEARS THE SAME SUIT, (20)

THE SWIFT PURSUING REED,
THE BROOM WITH HIS BROOD,
AND THE FURZE BUT ILL-BEHAVED,
UNTIL HE IS SUBDUED. (21)

THE DOWER SCATTERING YEW
STOOD GLUM AT THE FIGHT'S FRINGE,
WITH THE ELDER SLOW TO BURN
AMID FIRES THAT SINGE, (22)

AND THE BLESSED WILD APPLE
LAUGHING IN PRIDE
FROM THE GORCHAN OF MAELDERW,
BY THE ROCK SIDE. (23)

IN SHELTER LINGER
PRIVET AND WOODBINE,
INEXPERIENCED IN WARFARE,
AND THE COURTLY PINE. (24)

BUT I, ALTHOUGH SLIGHTED
BECAUSE I WAS NOT BIG,
FOUGHT, TREES, IN YOUR ARRAY
ON THE FIELD OF GODDEU BRIG. (25)

A complete explanation of the Tree-Alphabet Calendar system and the symbolism contained in the poem are to be found in Graves' The White Goddess. Further research into the "Cad Goddeu" should be directed toward investigation of various translations of the Mabinogion. Kendrick's excellent book, The Druids, explores their pre-history, history, religion and traditions. I have utilized Weston's From Ritual to Romance in setting up Celtic correspondences to the Tarot Minor Arcana. There are undoubtedly other fine reference texts on Celtic and and Druid culture.

The next issue will conclude the series on the Celtic/Druid Tarot with a discussion of Minor Arcana correspondences. As stated in previous articles, keep in mind that this is merely an exercise in extending the scope of the Tarot to another philosophical system and is not meant to imply that the Tarot originated from the celtic/Druid esoteric tradition.

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WHAT'S NEW

Stephen Dunstan's Tarot Poems can be ordered from Bloodaxe Books, P. O. Box 1SN, Newcastle Upon Tyne NE99 1SN, England. The 23 poems offer an interesting personal response to the Tarot Major Arcana. Abstract etchings of each arcanum accompany the text. International money orders in the amount of 3 pounds cover all costs, including postage.

The Tarot illustrated in Barbara Walker's Secrets of the Tarot will be printed by U.S. Games (see classifieds for the address).

The Tarot Warehouse (% Tarot Network News, 2860 California St., San Francisco, CA 94115) now offers the Kashmir Tarot plus two others. Per Gary Ross, Editor of TNN, Elksinger's Perfected Tarot (\$15.00) is a non-standard deck. The suits are Trees (Wands), Marine Animals (Cups), Birds (Swords), and Land Animals (Pentacles). A Japanese version of the Rider pack costs \$10.00 and contains interesting variations.

THE BOOK OF CHANGES AND THE BOOK OF PARADOX

(I Ching and Tarot)

Tarot and I Ching are often compared as divinatory systems peculiar to their respective cultures - Western and Eastern. As surely as the Tarot is a pictorial product of the medieval esoteric mind, so the I Ching reflects the abstract conceptualization of the Chinese cosmos. Both assert that their predictive ability is effected through the countless combinations possible at the particular moment in time/space encompassed by a reading.

Due to the relative obscurity of the I Ching messages, they are sometimes difficult for the Western mind to grasp when an immediate, concrete answer is desired. This statement is not meant as a put-down of the Western mind. It's simply a recognition of the difficulty involved in attempting to comprehend the thought-pattern of a dissimilar culture and adapting it to one's own paradigm (pattern of reality).

Unlike the opaque symbols of the I Ching, the Tarot evokes an immediate response to its symbols. Its pictures speak for themselves - a simpler art, perhaps, but more effective than the other because it communicates to people more quickly and produces a more intense reaction. The Tarot is intimate, explicitly meaningful and personal, not detached in the manner of the I Ching. Another primary difference is that a Tarot reading usually involves a reader (speaker) and querent (seeker) while the I Ching is normally consulted by an individual.

Several metaphysical authors have commented on the relationship between the Tarot and I Ching. Rudhyar (An Astrological Mandala) correlates the two with Marc Jones' Sabian symbols (astrological picture-images relating to each degree of a zodiacal sign). Hoeller (The Royal Road) notes that "Tarot cards are one of the most ancient and potent means of divination, second perhaps only to the Chinese I Ching, over which they possess the advantage of having closer affinity to the collective unconscious of Western culture."

Wilson (The Occult) has several pertinent things to say regarding the two systems, including, "The symbols of

the Tarot are more personal, and more violent than those of the I Ching" and "...when the Tarot is grasped...it can be seen as the exact Western equivalent of the I Ching: a 'lunar' knowledge system conveyed in terms of inter-related symbols."

Metzner speaks of the I Ching and Tarot in Maps of Consciousness. In his introduction to Cooke & Sharpe's T: The New Tarot: The Tarot for the Aquarian Age he states that "...the I Ching and Tarot, employ a kind of multi-dimensional 'web' pattern. Everything is interconnected and not one can start at any one or several points simultaneously; yet there are also sequences to go through and inherent directions..."

Although it seems improbable that a satisfactory correlation of the sixty-four I Ching hexagrams and seventy-eight cards of the Tarot can be accomplished, several correspondence systems have been attempted. Certain hexagrams do fit in very well with the concepts of various Tarot cards, but, taken as a whole, the two systems do not blend well. Each has its own intrinsic value and can be linked as somewhat complementary divinatory disciplines, but there is no extended similarity.

Crowley, in 777 and The Book of Thoth makes the most determined effort to relate the two systems. He assigned hexagrams to the Court cards in alignment with their Golden Dawn elemental correspondences. As each Court card is a blend of two elements in this system, the corresponding hexagram contains the trigrams defined by those elements. He also devised a Chinese philosophical representation of the Qabalistic Tree of Life.

The most recent proponent of the affinity of the two disciplines is Stein in The Kwan Yin Book of Changes. However, because she has reinterpreted the I Ching in matriarchal terms, she exclusively relies on the matriarchal Motherpeace Tarot for her correspondences. Her alignments, therefore, are not applicable to the Tarot in general.

A comparison between the primary divinatory disciplines of two such varying cultures provides an insight into the metaphysical structures of each.

DECK REVIEW

THE KASHMIR TAROT WAS BROUGHT TO MY ATTENTION BY SUBSCRIBER JAMES FLANIGAN. THIS EXPENSIVE (+\$100) MAJOR ARCANA IS A LIMITED EDITION DESIGNED BY NICOLAAS C. J. VAN BEEK OF AMSTERDAM. THESE PRINTED IMAGES ARE AN EXPANSION OF HIS ORIGINAL PROJECT OF 22 HANDCARVED WALNUT WOOD BAS-RELIEFS. IN PART, THE HEFTY PRICE IS DUE TO THE EXQUISITE QUALITY OF THE SILKSCREEN PRINTING DONE ON BRISTOL CARDBOARD. OVER 100 COLORS ARE UTILIZED TO ANIMATE THIS EVOCATIVE TAROT.

USING THE TRADITIONAL TAROT STRUCTURE AS A BACKDROP, VAN BEEK INCORPORATES HIS INTERPRETATION OF TIBETAN BUDDHIST PHILOSOPHY. RACHEL POLLACK (AUTHOR OF SEVENTY-EIGHT DEGREES OF WISDOM) NOTES IN HER INTRODUCTION TO THE ACCOMPANYING INSTRUCTION BOOKLET THAT MOST OF THE IMAGES REMAIN TRUE TO FAMILIAR TAROT ARCHETYPES. THE DEATH AND SUN TRUMPS ARE PERHAPS THE MOST NONTRADITIONAL IMAGES.

VIGNETTES CONTAINING THE ARRANGED SYMBOLISM OF EACH ARCANUM ARE SET WITHIN IVORY AND GOLD BORDERS (RESEMBLING MATTED PICTURE FRAMES). THE LOWER IVORY BORDER BEARS THE ENGLISH TITLE OF THE CARD, ITS ASTROLOGICAL SIGIL (FOLLOWING THE QABALISTIC ALIGNMENTS OF PAUL FOSTER CASE) AND ITS CORRESPONDING HEBREW LETTER. WITH THE EXCEPTION OF THE UNNUMBERED FOOL, THE NUMBER OF EACH TRUMP APPEARS ON THE TOP IVORY BORDER IN ROMAN NUMERALS. VAN BEEK ADHERES TO THE TRADITIONAL PLACEMENT OF JUSTICE IN THE EIGHTH POSITION AND STRENGTH IN THE ELEVENTH. GOLD-TINTED LINES IN GEOMETRIC SHAPES DOMINATE THE SKYSCAPES IN MOST OF THE VIGNETTES - SIMILAR TO THE ZENITH WISDOM CARDS. NONE OF THE HUMAN OR SUPER-HUMAN FIGURES ARE PERSONALIZED BY FACIAL DETAILS; THEY ARE DEPICTED BY WHITE OVALS.

THE KASHMIR TAROT IS A VALUABLE ADDITION TO ANY COLLECTION AND TAROISTS WITH AN APPRECIATION OF EASTERN ESOTERICISM WILL DELIGHT IN ITS SUBTLETIES. IT IS HIGHLY RECOMMENDED FOR ITS BEAUTY, THE RICHNESS OF ITS CONCEPTS AND THE QUALITY OF ITS PRODUCTION. ORDERING INFORMATION CAN BE OBTAIN FROM VAN BEEK'S U.S. DISTRIBUTOR OUTER ORDER PRODUCTIONS, P.O. BOX 5461, SANTA MONICA, CA 90405.

THE DEVIL

The concept of the Christian Devil as the repository of all evil is so entrenched in western culture that even non-Christians are influenced by its existence. In my personal reading experience, the Devil, Death and the Fool trigger the most negative responses from clients.

Traditional decks portray a winged Devil with antlers and clawed hands and feet but a human face. His left hand clutches the blade of a sword. Impish figures with antlers, long ears and tails are loosely roped to the pedestal upon which the Devil stands. Variations on the traditional design include the placement of eyes and faces within the Devil's elbows, knees and genitals.

Egyptian decks depict an animal with crocodile head, bat wings and clawed feet. She holds an ankh in her right hand and a downward-pointing torch in her left. Two goat-headed male figures are chained to the Devil's feet.

Modern decks usually portray a more sinister Devil, horned and bearded with an animal face. Sometimes one breast is female and one male. Sometimes the genitals are covered with the astrological glyph of Mercury. The modern Devil usually has human arms and clawed feet. The right hand is raised in a mockery of the Hierophant's sign of blessing and the left holds a downward pointing sword. A nude couple, with horns and tails, is loosely chained to the half-cube upon which the Devil squats.

It has been noted by many Tarotists that the chains rest so loosely upon the semi-human figures that they can easily be lifted over their heads. It is also interesting to note that the sword or torch is held in such a way that it will bring pain to the Devil.

The Devil does not represent evil except that created in human imaginations. In reading situations, I refer to it as the "done-it-yourself" card.

The following pages offer insight into the Devil's nature from the viewpoints of a variety of Tarotists.

* "And because Satan dominates the human body, he also dominates the fire which animates it and manifests itself in the two great human instincts, those of self-preservation and the preservation of the species." (Haich)

"That the Devil's image has become more humanized in the course of centuries means, symbolically, that we are more ready now to view him as a shadow aspect of ourselves rather than as a supernatural god or an infernal demon. Perhaps it may mean that we are ready at last to wrestle with our own satanic underside." (Nichols)

"The first step in breaking out of bondage is to protest - to say 'no!' The saying of 'no!' by an individual who has habitually acquiesced in oppression releases energy in itself." (Noble)

"I don't want to be without my breviary, playing-cards, in which various figures are painted, just as they are in the breviaries of Christ, which figures show forth the mysteries of evil. Consider the avarice of money, the stupidity or doggish ferocity of clubs, the goblets or cups of drunkenness and gluttony, the swords hatred and war." (The Devil, according to Saint Bernardino)

"The Devil is the ruler of our personal hell, the thoughts and aspects in ourselves (and not uncommonly 'seen' in others) that repel, disgust, elicit fear, and generally disturb out life as we wish it to be, and therefore are repressed and avoided." (Newman)

"The corruption of the early Pan figure (or the satyr) into the evil devil is a Judeo-Christian embellishment that aids the notion that nature is 'less' than mankind and thus in need of taming." (Gearhart & Rennie)

"From the mixture of light and darkness/Do all things proceed,/And I am Prince of Darkness/As well as King of Light."

"I...destroy with darkness,/But with darkness do I also create./The wise discern this./Fools, deluded by outward appearance,/Create a demon out of the web of their folly." (Case)

"If the Satanic concept is tampered with, the whole edifice laboriously erected by the Fathers of the Church crumbles to the ground. (de Givry)

"...a demon is good insofar as he exists and is a demon insofar as his existence is incomplete; moreover, his persuasive and possessive power is enormous if we fail to realize his limitation." (St. Thomas Aquinas, paraphrased by Newman)

"If thou canst grasp it, that liberation consisteth in the breaking down and utter destruction of the hedge of protection which now encircleth thee and guardeth thee from the terror of the darkness which is without. Then shall the dreadful darkness be revealed to thy perfected wisdom as the flashing radiance of the Light Limitless, and from the field of sin and punishment thou shalt pass into the boundless freedom of my divine protection." (quoted by Heline - Sephirah Yetzirah or The Zohar)

"...we are subservient by our own failures..." (Kaplan)

"There is an interesting stage of the journey which corresponds to this Arcanum, which is named by Joseph Campbell...the REFUSAL TO RETURN. Once the initiate has submerged himself within the deeper regions of his psyche, worked through the many tests and trials of the journey, and come to that point of 'spiritual discovery,' sometimes he does not see the necessity to return to the physical world of ordinary reality....This is symbolic of refusing the return from the journey, and, therefore, the gifts obtained by the special individual were never shared with the community and so were lost." (Sandbach & Ballard)

"Evil is a thing one does in return." (Andre Gide)

"Everyone has the potential to be oppressive or oppressed...Often we perpetuate oppression because of built-in assumptions. Outer circumstance are sometimes mirror reflections of inner attitudes." (Morgan)

"Canst thou, poor Devil, give me whatsoever?
When was a human soul, in its supreme endeavor, E'r
understood by such as thou?" (Goethe, Faust, Part I)

"I am Evil...at least so far as Evil can exist in
this best of worlds. In order to see me, one must be
able to see unfairly, incorrectly and narrowly."

"For I am the Evil which men say is the cause of
all evil and which they invent as an excuse for all
the evil that they do."

"They call me the Prince of Falsehood and truly I
am the prince of lies, because I am the most
monstrous [product] of human lies." (Ouspensky)

"Before you can slip off your chains you must
become conscious of them. Therefore, people who are
undergoing some process of liberation...often find
themselves far more unhappy than when they blindly
accept their oppressed condition. Such a period can
be crucial to a person's development. If one can
survive it, one will emerge happier and with a more
developed personality. Sometimes we can find the
period of transition unbearably painful and slip back
to our chains." (Pollack)

"This card represents the multiple aspects of the
male principle in the cosmos: sexual energy in
relation to procreation, fertility, and regeneration,
abandonment or lust." (Potts)

"Many Christians gave more overt respect to the
Devil than to God on the theory that the Devil had
more influence in the immediate affairs of this
world."

"One reason for the Devil's appearance among the
Major Arcana was the idea that any sort of divination
needed his help, because he 'giveth true answers' if
properly addressed. (Walker)

"It is at this stage that [one] first encounters
the powerful figures which are not simply part of
[one's] personal psyche, but belong to the
unconscious strata of humanity as a whole. These are
the 'primordial images' which belong to the dawn of
existence, the chthonic gods whose power is vast and
who hold a deadly attraction for the conscious
mind." (Douglas)

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The Vagrant wanders in definite directions;

Some, for doing so, call him a fool.

What can he see to be so sure-footed following?

And what does he carry as he climbs a distant wall?

He knows no more than us:

He just goes.

(Stephen Dunstan, Tarot Poems)

"Canst thou, poor Devil, give me whatsoever?
When was a human soul, in its supreme endeavor, ill
understood by such as thou?" (Goethe, Faust, Part I)

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The Vagrant wanders in definite directions;

Some, for doing so, call him a fool.

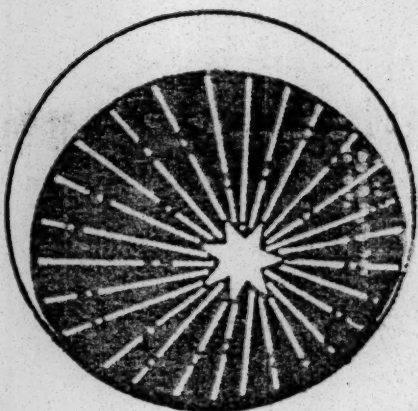
What can he see to be so sure-footed following?

And what does he carry as he climbs a distant wall?

He knows no more than us:

He just goes.

(Stephen Dunstan, Tarot Poems)



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